

UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

The Contemporary Group

William O. Smith and Robert Suderburg, *Directors*

Wednesday, November 14, 1973

Room 210, Kane Hall, 8:00 P.M.

Tape No. 1-7117

PROGRAM

WILLIAM HIBBARD
(b. 1939)

Bass Clarinet, Bass Trombone, Harp, (1973)
Pamela Vokolek - *Harp*
William O. Smith - *Clarinet*
Stuart Dempster - *Trombone*

JOHN CAGE
(b. 1912)

Sonata for Clarinet (1939)
William O. Smith - *Clarinet*

JAMES FELTON

Piano Sonata; in four movements (1965)*
Largo (...moderata)
Largo (...slow)
Adagio (...heavy)
Adagio (...moving)
Jane Beale - *Piano*

Tape No. 2-7118

REGINALD SMITH BRINDLE
(b. 1917)

Tubal-Cain's Legacy for Trombone and Piano (1973)*
Stuart Dempster - *Trombone*
Robert Suderburg - *Piano*

EDGAR VARÈSE
(1883-1965)

Density 21.5 (1936)
Deborah Shorrock - *Flute*

INTERMISSION

EARLE BROWN
(b. 1926)

Available Forms No. 1 (1961)

Amy Holbrook - *Flute*
Robert Kechley - *Oboe*
Tom Quick - *Clarinet*
Jerry Kohl - *Clarinet*
Derek Basham - *Clarinet*
Beatrice Kaufman - *Bassoon*
Carleton Macy - *Horn*
Vern Nicodemus - *Trumpet*
Stuart Dempster - *Trombone*
Pamela Vokolek - *Harp*
Robert Gerster - *Piano*
Susan Gilberth - *Percussion*
Robert Eberly - *Percussion*
Mary Jo Milliken - *Violin*
Dan Breedon - *Violin*
Janet Lynch - *Viola*
Annabel Chotzen - *Cello*
David Kechley - *Bass*

Personnel Manager - Phillip Carlsen
Publicity Co-ordinator - Carleton Macy
Program Note Co-ordinator - Jerry Kohl
Librarian - Derek Basham

* Premiere

CONTEMPORARY GROUP

PROGRAM NOTES

November 14, 1973

WILLIAM HIBBARD: BASS CLARINET, BASS TROMBONE, HARP (1973)

Mr. Hibbard, Professor of Composition at the University of Iowa, began the composition of this evening's work three years ago as a trombone solo. He subsequently decided to add bass clarinet and harp. The unusual instrumentation and his careful handling of sonorities has resulted in a unique and striking piece. According to the composer "the work is an essay in contrasts: of the horizontal (winds) and the vertical (harp): of timbre and dynamics between the two wind instruments; and of the long and short, arpeggiated and non-arpeggiated chords of the harp." Conducted By Phil Carlsen

JOHN CAGE: SONATA FOR CLARINET (1933)

John Cage is well-known for his aleatoric and chance pieces. This work represents the style of Cage as a young man, when he was under the influence of Arnold Schoenberg. The three movements, of this work are completely notated as to pitch and duration, but allow the performer latitude in his choice of tempi and dynamics.

JAMES FELTON: PIANO SONATA (1965)

James Felton, music critic for The Philadelphia Bulletin since the late nineteen-fifties, has composed a large number of individual and striking piano works over the past decade, these works being characterized by intense chromatic expression and full sonorous use of the instrument.

REGINALD SMITH BRINDLE: TUBAL-CAIN'S LEGACY FOR TROMBONE AND PIANO (1973)

The composer provides the following information: "The title of this piece comes from my interest in the early discovery of making alloys such as bronze and brass with their unique musical qualities. In Genesis IV.22 we have Tubal-Cain given as an instructor of every artificer in brass and iron so, in a way, the trombone comes from his work. The work was written earlier this year, particularly inspired by the tape Stuart Dempster had sent to Bartolozzi."

Reginald Smith Brindle studied composition in Italy just after the Second World War in Rome, and later with Dallapiccola although he states that he learned most from his contemporaries such as Berio, Donatoni, and Nono and has always been particularly close to Bartolozzi, whose book he edited. His greatest success, however, has been in his writings, with Oxford University Press books such as "Serial Composition" and "Contemporary Percussion". His new book "The New Music" will be released next year. He is presently the Professor of the Department of Music at the University of Surrey.

EDGAR VARESE: DENSITY 21.5 (1936-46)

The density of silver is 10.5. That of 14k gold-13.2. Density 21.5 is that of platinum. This piece was written in January of 1936 "at the request of Georges Barrere for the inauguration of his platinum flute." The wooden flute being played tonight has a density of 1.1.

The piece itself is dynamic and tense. The composer specifies that no rubato be made. A very strict, unvarying tempo must be maintained. Varese exploits the tone color of the flute in every register and dynamic by the use of extremely wide intervals and sudden dynamic changes. Midway through the piece, percussive key clicks are heard. The player produces these by striking the keys with the fingers rather than gently depressing them.

EARLE BROWN: AVAILABLE FORMS NO. 1 (1961)

Earle Brown is one of the few American composers to be held in high esteem by European musicians. He is especially appreciated for his pioneering work in "open forms." This technique consists of constructing music in such a way that the work will assume a new shape at each performance. Available Forms I is a good example of this.

In it, the overall structure is controlled by the conductor, who, by means of printed numbers and finger signals, indicates the sequence of events and their juxtaposition. In addition, he is free to adjust dynamics, tempi, and the general character of the piece. The composer has indicated that these choices are to be made spontaneously during the performance.

It is hoped that some of the intensity and liveliness of good jazz improvisation may thus be obtained. Like a mobile, the basic shapes are given by the composer, but they can be combined in ever-changing ways.